

## Golden Gate Gossip of Local Interest

San Francisco, Nov. 14.—C. R. Alley of the Rio Grande was among Salt Lake visitors in this city during the week of Nov. 8-14. His wife and babe visited relatives in Oakland.

The following is an excerpt of an interview with John Ince, player, which appeared in The Chronicle of Nov. 14. "You know, I want to tell you how wonderful that reception I got last night seemed to me. I didn't expect it. It was like a man stepping from a hot room into a cold bath, only the bath was a crowd of people. I didn't meet a soul while I was there. The whole engagement was a mistake. I was treated in Bridgeport last summer. I began to think this west-ern hospitality was a myth. So I came here shaking in my shoes. I crossed the bay in a fog—couldn't see but the lights, and thought it looked like a one-night stand until the mist lifted and I caught the big blaze. But I didn't know what the real deal was. I learned what the real deal is. Makes me feel warm all over now, just to think of it."

I do not know just what Ince means by a "one-night stand," but it sounds like a knock, so although I've never met him, he's no friend of mine.

Salt Lake railroad men acquainted with C. H. Schlacks, (and that is every

Salt Lake railroad man) will not be surprised to hear that he is already one of the most popular railroad officials in this territory. Since his coming here only a few weeks back, he has stepped to the front. His ability and good-nature form a friend-making combination that is simply "unbeatable."

Dave Lundy, newspaper friend of mine, tells me there are five colonies comprising 500 or more Mormon families in the neighborhood of Gridley, Cal., about 150 miles north of San Francisco. A church has been built and a general store is to be erected shortly. "These families have been there about three years," Lundy "and are noted for their thrift. They have orchards and hay farms and being in an excellent agricultural country, are well-to-do, independent farmers, with the habit of tending strictly to their own business."

Bishop Spaulding's recent talks here on Mormons and Mormonism went a great way toward correcting viciously wrong ideas of both. In this city and in Oakland he addressed large audiences of church people.

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him, for the California papers have been profuse in their comments. None but a perfect musical temperament in a musical scholar and philosopher could have given that Wagner number as Sousa gave it. Every musician in the audience—and there were many there, sat spellbound during its entire performance. Here as in the Liszt number, the beautiful, clear tone, crisp, clean execution, and artistic expression from the band were most noticeable. There was even some regret expressed that an encore—snappy and bright though it was—should have followed the Wagner performance. As the last number before the intermission, the memories of that Prelude should have been left to dwell uninterrupted in the minds of the audience.

A special feature was of course Mr. Sousa's suite, "Maidens Three," and his new march, "The Fairest of the Fair," both bright, sparkling melodies, excellent exemplifications of his musical genius, and ability to please the true musical ear. They were very number given, in fact the program as printed was more than doubled. Then the perfect performance of the fourteenth Liszt Rhapsody must not pass unnoticed. Mr. Clarke was at his best, as usual, in his cornet solos, the vocal duo by the Misses Hoyt was an additional attraction, while little Miss Hardeman with her violin gave exquisitely Gounod's "Ave Maria" and Hartmann's arrangement of MacDowell's "To a Wild Rose." Memories of the entire program and its presentation will long be cherished in Salt Lake.

### THE NIGHT BILL.

The evening performance was a delight from beginning to end. It was rendered precisely as printed, but of course its biggest charms were found in the encores which Sousa so willingly accorded. After the superb opening number "Spring," he gave a selection from his own opera, "El Capitán," which was tumultuously received. After the Bacchanalian suite entitled "People Who Live in Glass Houses," he responded with the always exquisite "Ronde D'Amour" and the audience still insisting upon another encore, he gave a selection from his opera "The Free Lance." The selection from the Russian drama "Crime and Punishment" was given in tremendously fine fashion, and the usual encore being insisted upon, still another Sousa excerpt "The Fairest of the Fair," was given.

Two beautiful numbers were the minuet by Bizet with a charming opening by the flute and harp, and the "Entr' Acte" by Heimsberg, a positive gem; after a new Sousa march, "The Glory of the Yankee Navy," the encore given was "The Stars and Stripes" march which, with the piccolo, cornet and trombone soloists brought down to the front, had the biggest reception of the night. As a second encore the popular "Manhattan Beach" two-step was given.

Of Mr. Sousa's soloists the star feature remains Mr. Clark the cornetist, who had a great reception and was encored again and again. His triple tongue work is a marvel. Sharing the honors with Mr. Clark was the violinist, Miss Florence Hardeman, whose work is that of the undoubted artist; in fact, no lady performer that we recall shows more astonishing virtuosity. Her encore numbers were McDowell's "To a Wild Rose" and "Hungarian Dances." The vocalists, the Misses Hoyt rendered two charming duets, one of which from "The Tales of Hoffman" was specially pretty, but as soloists they hardly rank up with the Sousa standards.

Another interesting feature of the night was the combined appearance of the band, choir and the organ, under the leadership of Prof. Stephens with Prof. McClellan at the instrument. The first number was the "Spanish Serenade," by Elgar, a dainty and original selection, charmingly rendered. But the really big work of the night was the rendition of "The Noble Chief" selection, by the Russian composer Glinka. The work of the singers, the organ and the band was so admirable in this, that the audience insisted upon a repetition. Even though the instrumentation sometimes overweighed the singers, the effects were tremendously fine. The great bass work of the organ showed that it could lend a superb foundation even to such a great combination of instruments as Sousa's band; Mr. Sousa himself led in the applause which followed this number.

Theater—The Cohan sale is going forward with tremendous strides, and all indications point to a great reception tomorrow night.

Orpheum—This week's bill, especially the Big City quartet, continues to draw heavy audiences, and without doubt will go on doing so all the week.

Colonial—The sensational play of "The Spillars," finely rendered, is drawing well at the Colonial. The usual matinee will be given this afternoon. Next week's attraction will be "The Girl Question."

Shubert—The widespread interest over the opening of the new Shubert this evening, and the expectations are that "The Gay Musician" company will be given a royal reception. The Shubert singers are headed by Miss Texas Guinan, a Denver girl who has leaped into great popularity during the last few years.

Grand—The presentations of "The Great Divide" as rendered by Mr. Cullough and Miss Douglas with the stock company are rendered in a very artistic manner. The usual heavy turn-outs at the matinee today and Saturday are looked for.

Bungalo—Tonight will be the last opportunity to see the really attractive bill headed by Milton and Dolly Nobles, a change in the bill announced for tomorrow evening.

## AMUSEMENTS

Sousa and His Band—John Phillip Sousa wears a great many laurels on his brow, and he can now add one more in the fact that he is the sole and only bandmaster who can draw a corporal's banders have tried it again and again, but in spite of the most elaborate advertising, bands and orchestras alike, but along comes the peerless Sousa, and the people flock to see him with all the old fervor and enthusiasm undiminished.

The two audiences at the tabernacle yesterday, while they were not all they should have been, were still so far in advance of what other tabernacle events have been, that there ought to be no room for dissatisfaction on the part of Sousa or Manager Pyper, especially remembering the undeniable fact that Salt Lake for some unknown reason is now noted as the most discouraging concert town this side of the Mississippi.

Sousa retains all his old charm of manner and grace in conducting, and all his own keenness of understanding in how to make up a program. Nothing could exceed the quiet charm of the demonstrative way in which he directs his men, and the pendulum like motion of his arms, when the band is feeling off one of his own telling compositions, is alone a pleasure to follow. He still shows that he understands the moods of his audiences to a degree, and to suit all tastes he still continues to place upon his programs such extremes of the classic and current ragtime as selections from Liszt and Wagner, and the popular "My Wife's Gone to the Country." His well known celerity and promptitude are as delightfully in evidence as ever, and the manner in which he "pushes" things along, when he sees takes the platform, might be studied and copied by leaders everywhere.

THE MATINEE.

The unusually large matinee audience that gathered came expecting great things of him, and he more than met that expectation. Especially was this noticeable in the performance of the last Second Polonaise and the Prelude and Liebestod of "Tristan and Isolde." Last is difficult to play at any time, on any instrument or combination of instruments, with his peculiarities of time and rhythm, as well as sudden and varied and brilliant flights into the realm of musical fancy. Then, after mastering an often tremendously intricate technique, there comes the problem of correct interpretation. All this, Sousa's incomparable band handled with absolute accuracy in technical performance, while no pianist ever gave a more acceptable interpretation. Then the "Tristan-Isolde" number was a veritable musical revelation. Sousa's time in interpreting this had preceded

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\$32.50 for	\$19.75
\$39.50 for	\$22.50
\$42.50 for	\$29.50
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